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THE YOUNG EAST

The policy of the "Young East" is that of disseminating a knowledge of Japanese Buddhism and culture to the world at large.

Absolutely, non-political, and favouring no one school of Buddhist thought, our aim is solely that of bringing about a sounder feeling of understanding between the nations of the East and West through Dharma.

CONTENTS

Buddhism as seen by westerners

Editorial 1
By JACK BRINKLEY

Plotinus and Japanese Buddhism 7
By KARL KINDERMANN

Nembutsu Odori 12
By P. D. PERKINS AND KEIICHI FUJII

The Buddhist Technique of Living 32
By LEONARD A. BULLEN

Buddhism in New Zealand 42
By W. E. BARNARD, M. P.

Life of St. Nichiren 46
By MISS TAMAKO INOUYE

Book Review 50

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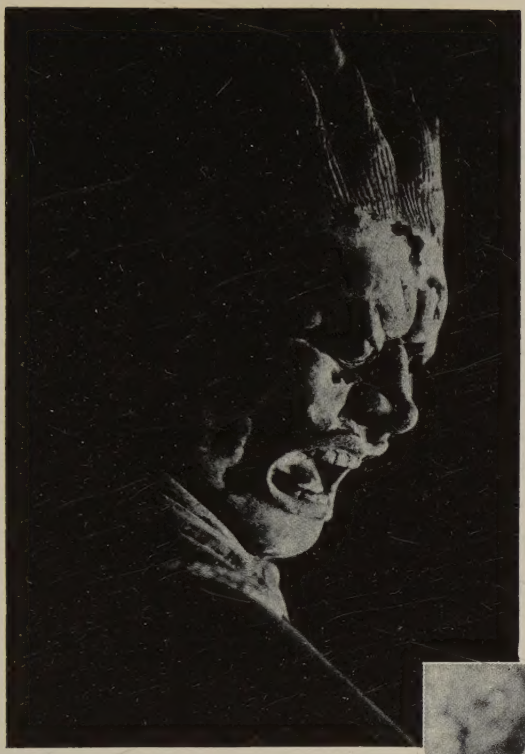
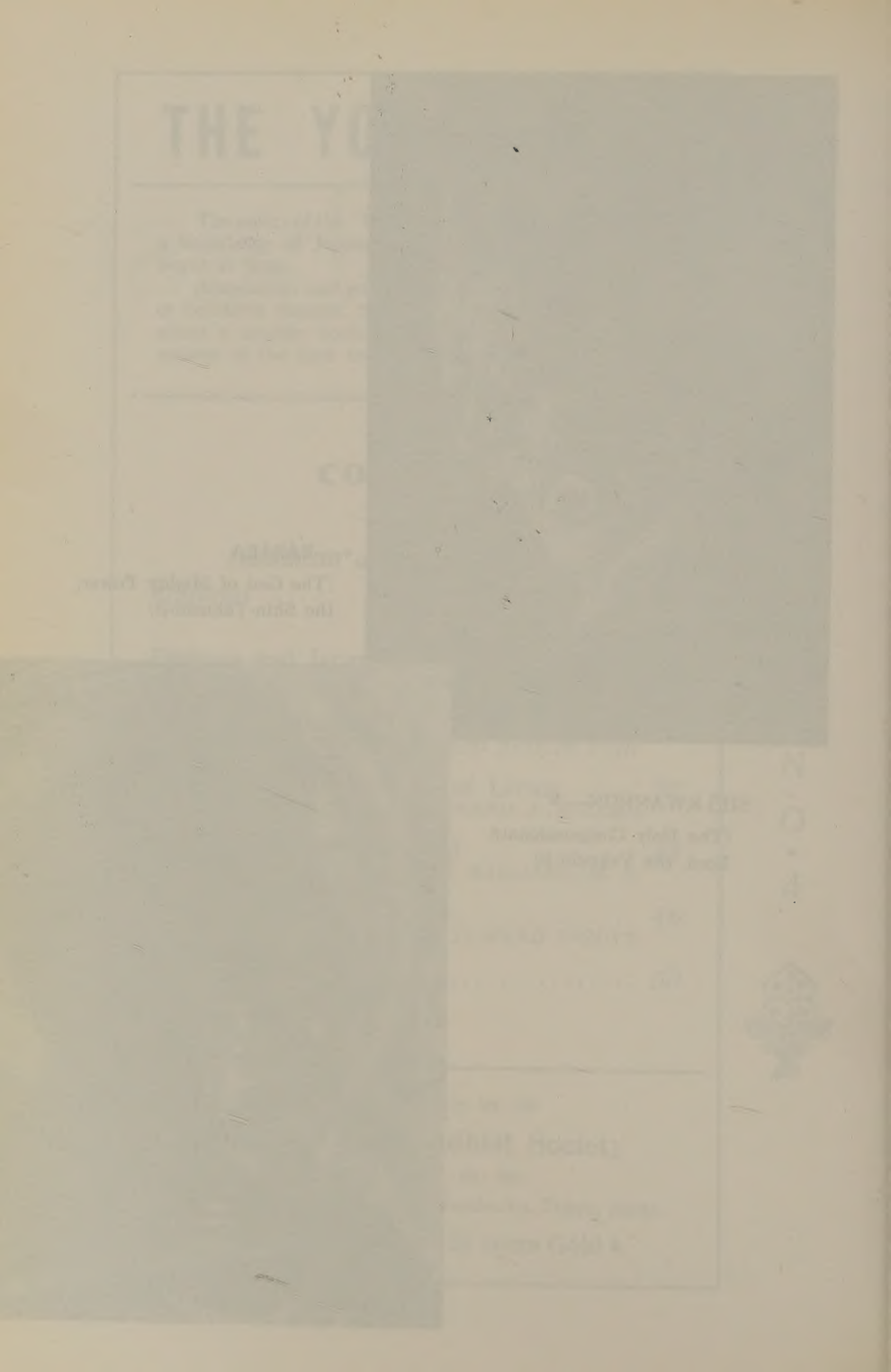


←—BASARA

(The God of Mighty Power, the Shin-Yakushi-ji)

SHŌ-KWANNON—→

(The Holy Compassionate Lord, the Yakushi-ji)



Editorial

IN HIS famous book "Kokoro" Lafcadio Hearn says that "The relative absence from the national character of egoistical individualism has been the saving of an empire; has enabled a great people to preserve its independence against prodigious odds. Wherefore Japan may well be grateful to her two great religions, the creators and preservers of her moral power: to Shintō, which taught the individual to think of his Emperor and of his country before thinking either of his family or of himself; and to Buddhism, which trained him to master his regret, to endure pain, and to accept as eternal law the vanishing of thing loved and the tyranny of things hated."

These pertinent and instructive remarks are in one respect absolutely true, but we have another important aspect, which must not be overlooked. Whatever may be asserted to the contrary, Buddhism unquestionably rose in far distant India and only after a somewhat stormy but triumphant passage across China and Korea reached Japan. In this respect it is purely and simply a foreign religion.

The importation of an alien civilization is like the willing acceptance accorded to a bride, more especially so, in a country where the family system prevails. She is at first, to a certain degree, a stranger, but in time grows to be a very important and not infrequently an indispensable member of a household. For the preservation of a family intermarriage and for the healthy development of a race consanguinity must be at all cost avoided. The same rule is notice-

able with civilization, for without a generous importation from time to time of foreign culture, thus instilling fresh vitality into the previous one, a deterioration after a certain period sets in. Such being the case Japan was fortunate enough to introduce the elements of culture from foreign sources on two different occasions during her history and was able thus to renovate her entire system. The first influx commenced from the reign of Emperor Ōjin at the end of third century and lasted for over one thousand years up to the beginning of the Meiji Era in 1868. This stream flowed intermittently from the eastern hemisphere into this country and had in its main features a spiritual colouring. The second influx was from the beginning of the Meiji Era and came more or less directly from the west. It is still continuing and in its chief aspect it is both scientific and materialistic.

During the whole course of Japanese history each successsive Emperor, no matter to what cult he happened to belong displayed such tolerance, that there was not a single war, which could properly be called a war of religion. If we can regard Shintoism as the root and trunk with Confucianism as the branches and leaves then surely Buddhism can be compared to the blossoms and fruit of the tree of Japanese civilization. It is a matter of common knowledge that Confucianism, after seeing the light of day in China and having grown to maturity in that country, came to Japan in a more or less undiluted form, but with Buddhism it was rather different. The teachings of Śākyamuni originated in India and in this respect they are a pure Indian product. On its long pilgrimage, however, through Asia, and particularly the western provinces of China, where Greek,

Persian, and Turkish elements formed by no means a negligible quantity, they ultimately reached the shores of this island, after having gained further enlightenment and enriched their essential quality in China and Korea. Having said this much, it would hardly be considered an exaggeration to add that we have here a system of teaching in which is incorporated nearly all that is best and most refined in the life of the Far East. After a little while, this newly imported product of continental Asia was able to assimilated itself to with the already established ideas, customs and manners of this country that the fusion became well nigh perfect and in this way giving Japanese civilization fresh vitality, stablility and permanence. As Capt: Brinkley says in his "A History of the Japanese People," Buddhism, introduced into Japan in A.D. 552, doubtless supplied the chief incentive to the acquisition of knowledge. But while dwelling on the subject of borrowing from other countries, it is as well to remember that the Japanese were not only gifted with the capacity for imitation, but also of adaptation and of completely transforming whatever was introduced to suit their own national characteristics. The late Sir Charles Eliot in the prefatory remarks to his, in many ways, most remarkable book entitled "Japanese Buddhism" says that "Japanese Buddhism, though imported from China, has a flavour of its own. The impressions of the tourist are confirmed by the researches of the historian. Any technical definition of Japanese Buddhism as a form of Mahāyāna is inadequate. Whatever its pedigree may be, whatever the doctrines it accepts in theory, its various phases not only to-day but in some thousand odd years of history smack of the soil" and in a page or two later he further states that "it is Buddhism that shows the

influence of Shintoism rather than vice versa, for it has been obliged to sanction the veneration of ancestors as a general principle and also many local beliefs and customs. Yet the peculiarities of Japanese Buddhism cannot be explained as an imitation of Shintō. They are due rather to the bold freedom with which the Japanese made selections from the unwieldly mass of Indian and Chinese ideas presented to them. In religion as in other matters they showed a talent for combining imitation with transformation." A similar opinion is expressed by W.G. Aston in his "A History of Japanese Literature," a book published some thirty eight years ago by Messrs. Appleton and Company, New York. In the chapter on the Archaic Period he says that "China with its ancient civilization, its copious and, in many respects, remarkable literature, and a history which goes back far more than two thousand years, has for many centuries exercised a commanding influence over all its neighbours. What Greece and Rome have been to Europe, China has been to the nations of the Far East. Japan, in particular, is very deeply indebted to it. There is no department of Japanese national life and thought, whether material civilization, religion, morals, political organization, language, or literature, which does not bear traces of Chinese influence. Beyond China lies India, which has furnished one important factor in moulding the literature of Japan, namely Buddhism. If, in regard to Japan, China takes the place of Greece and Rome, Buddhism with its softening and humanising influences, holds a position similar to that of Christianity in the Western world." In the paragraph, however, following the above quotation he says that "one must not, however, forget the native genius of the Japanese nation, which in spite of numer-

ous external obligations, has yet retained its originality. The Japanese are never contented with simple borrowing. In art, political institutions, and even religion, they are in the habit of modifying extensively everything which they adopt from others, and impressing on it the stamp of the national mind." We must admit that Japanese Buddhism possesses something in common with the various form of it dominant in other countries as the cardinal tenets are the same everywhere, yet several features peculiar to it cannot be overlooked. The teachings of Śākyamuni came to Japan at the very outset of her written history and the nation began to drink eagerly at this deep and peerless spiritual and mental fountain, thus extending its mental horizon and giving it a wider and deep vision. Ever since then our ancestors have endeavoured with heart and soul for well nigh twelve centuries to bring this nation up to the highest moral level. They have also sought to learn the best that continental Asia could offer in knowledge and refinement through the medium of Buddhism, and their assiduity and persistence have to a large extent been rewarded. Assimilation, not only manifested itself in the improvement in the taste and manner of living, but also saw its principles successfully embodied in legal and political institutions. Incidentally, they created a Buddhism richer, when compared in artistic beauty, more active in social work and more practical in the elucidation and application of its doctrines, than those which prevailed in other countries. In its existence it was unique of its kind. It may be as well to stress this point a little more by explaining that Indian Buddhism differs from the Chinese, as much as the latter differs from the Japanese. When all is said and done, the acceptance of Buddhism was only achieved after an almost complete transformation of its doctrines to meet the requirements of the Japanese.

However that may be as far as we know there is at the present times, no country in the world, which has kept the Confucianism of China and Buddhism, the product of India, in their pristine beauty and integrity as Japan has done. It can well be said with a certain amount of justifiable pride that the people of this country have not only assimilated these teachings, but have also improved them. This statement is not meant to imply that we have improved their intrinsic qualities, but that we have at least managed to show them in the best possible light. In Japan, Buddhism is still flourishing and Confucianism is very much a living force. Paul Louis Couchoud has these few eulogistic words on modern Japan—Actually Buddhism has ceased to exist in the land of its origin and can only be seen in all its activity in the land of its adoption. It is almost the same with Chinese civilization. When consider this, we can call Japan the preserver of the Far Eastern culture. Japan was able, not only, to make the Far Eastern culture her own, but she is fast importing the western civilization and we can say with confidence that in this endeavour she has also been successful. If, by any stroke of misfortune, Japan should ceased to exist, then humanity will suffer a severe loss. Truly Japan holds the key position in the present civilized world.

Japan has been able to accomplish this great mission because she is blessed with the Imperial throne occupied by a single dynasty from time immemorial. Should Japan be in a position to contribute something, however little, to the imperishable possessions of humanity then surely it will be this her Buddhism.

(JACK BRINKLEY)

Plotinus and Japanese Buddhism

The Congeniality of Classical Antiquity with Eastern Thinking

By Karl Kindermann

DUE to the marked increase the Western world has made in the knowledge of Buddhism during the last seventy years, we now possess a solid impression of the depth and greatness of this world religion. As a natural consequence of such studies, the question of a comparison between Christianity and Buddhism arose. They do have numerous similiarities. Both teach love as the highest virtue; both are religions of salvation, with the same aim approached by different ways. They both speak not to single classes, but to the masses of poor and joyless people.

Nevertheless, we must state some obvious differences and contrasts. Christianity is primarily practical, while Buddhism seems to be essentially metaphysical. For here is an Indian phenomenon, i.e. a result of religion and philosophy. Even the basic Buddhist principle of transmigration of souls is strictly rejected by Christianity. This belief in the law of rebirth, emphasis upon certain types of meditation, the mystical trance, in short, the highly developed art of abstraction, separates Buddhism from Christianity.

On the other hand, the teaching of Buddha, through the above mentioned characteristic traits, approaches more to the last creative effort of classical antiquity, the Neoplatonism of Plotinus.

This congeniality is not astonishing, although this fact seems not to have been carefully examined hitherto. The reason of this lack of comparative study is that most philologists and philosophers are especially devoted to classical antiquity only, while learned Buddhists and Buddhist scholars are more or less limited to exhaustive works on the life and teaching of Buddha. Japanese scholars who have contributed much to the study of international Buddhism connecting the Western method with personal experience, would be better fitted than others to fill up this regrettable gap. This hope is strengthened by the fact that Japanese interest in Greek philosophy has been increasing in recent years. In this country, where Platon and Aristotele have been naturalized, Plotinus must also find a home, especially through his spiritual kinship with the religious philosophy of Japan!

One remembers that an ingenious American writer once called the Japanese "the Greeks of Asia." There are in fact corresponding and kindred traits: Ancient Greeks and modern Japanese feel the same love of reason and harmony. Japanese are also Greeks in their love of beauty, in their bravery and in their wellknown devotion to State. If in this way there are very Athenian, they are Spartan in their endurance, and Hellenistic in their readiness to assimilate other cultures.

The above mentioned outward resemblances to classical antiquity may be further seen in a suprising kind of congeniality in relation to philosophy and religion. In ancient Greece and in ancient Japan, as in India, religion and philosophy are so inextricably connected and interwoven that one can hardly separate the one from the other. Greek philosophy, especially after the famous expedition of Alexander the Great to India, was more or less influenced by

Indian thought. The sole object of Neoplatonism is salvation, i.e. deliverance from the confusion of this unstable world. Comparative study proves that the aims and methods of Neoplatonism and Buddhism are practically the same!

Besides the excellent English and French translations of the whole of the works of Plotinus by the late S. Mackenna and Emile Bréhier, the new German edition published recently in Meiner's "Philosophische Bibliothek" deserve the most serious study.* The translator, Mr. Richard Harder, was one of the most successful pupils of the famous expert in ancient Greek philosophy, Professor W. Jæger of Harvard University. His translation is the result of long and careful study, the reward for intensive familiarity with the language and philosophical system of the author. Further studies in Neoplatonism will certainly be promoted by the edition of Harder, replacing the difficult and often unintelligible original.

Plotinus, whose importance in the history of thought can hardly be overestimated, was born in Egypt in the year 204 A.D. He began his philosophical studies in Alexandria, the meeting place between European and Eastern culture. Because of his special interest in Indian philosophy and his desire to be acquainted with Eastern wisdom, he accompanied the military expedition of the Emperor, Gordian, against Persia, but he was compelled to return home after the sudden assassination of the commander-in-chief. In 244 he went to Rome, where he opened a school, which soon became very famous. His instruction in philosophy and mysticism was purely oral. Like the Indian thinkers, and like his prototype, Pythagoras, he refused to publish books. Finally, how-

* Plotins Schriften, übersetzt von Richard Harder, Band 1-5. Verlag Felix Meiner, Leipzig.

ever, urged by friends and admirers, Plotinus authorized Perphyry, his favorite pupil, to make an edition of his scattered lecturers. He died in 270 A.D.

Plotinus lived a mystical life, culminating in his desire for purification, enlightenment and unification with God. He thought that every reincarnation of the soul due to unrighteous conduct must be avoided. This reincarnation in the body of various animals is nothing but punishment. The human soul is an emanation of the Divine, Universal Soul, its only aim must be to return to the Yonder World.

We can get an experimental foretaste of this spiritual life by way of the mystical trance. But this vision is exceedingly rare. Unceasing self-discipline and intensified contemplation enable us to reach that aim, which Plotinus describes in eloquent words. (Enneads VI, 9) One may compare this enthusiastic ecstasy with the sublime statement of *Butha* in the *Theragathas:* "When the drum of the cloud sounds on the sky, when showers of rain fill the surrounding air and the monk devotes himself in a mountain cave to the mystical trance,—greater joy than that is unthinkable ....When during the night, in the loneliness of the forest, when the rain falls and wild animals roar, the monk devotes himself in a mountain cave to the mystical trance,—greater joy than that is unthinkable." There is direct connection between the old Indian Buddhism through Neoplatonism with some present day Japanese Buddhist sects.

It is of interest to Japanese Buddhists to recall that before ancient Greek or Western philosophy was introduced into this country, a great Japanese thinker, *Ichijō Kanera* (1402–81) tried to establish a system of Shintō-philosophy and ethics by harmonizing it with all other systems then pre-

vailing in Japan. He said: "The sole principle ruling the universe is nothing but the primeval essence of our own soul, which, in spite of its changeable manifestations, was co-eval with the all-embracing Divinity." In these words we seem to hear the voice of Plotinus!

It would be an important and worthy task to compare Plotinus with the Japanese system of transcendental idealism, especially of the so called Sanron branch, the Yuishiki school, the Tendai system, the pantheistic mysticism known as the Shingon school. Such a study would prove that a synthesis of Neoplatonism and Buddhism is not impossible. It would also prove that Plotinus is still a fact in modern civilization!

Nembutsu Odori

(Buddhist Invocation or Prayer Dance.)

By P. D. Perkins and Keiichi Fujii

HAD it not been for the wisdom and foresight of the Buddhist priests, most of the Japanese dances might have been lost or at least remained in their former crude state. These priests however, realizing that music and dancing were so thoroughly a part of Japanese character, used it as a medium for teaching and interpreting their religious principles. Thus subtly altered, these dances though performed for pleasure, actually taught religious truths, the poems which accompanied the dances together, with the dancer themselves, becoming a sacred ritual. Thus Japan owes much to its religion for the beauty of its dances.

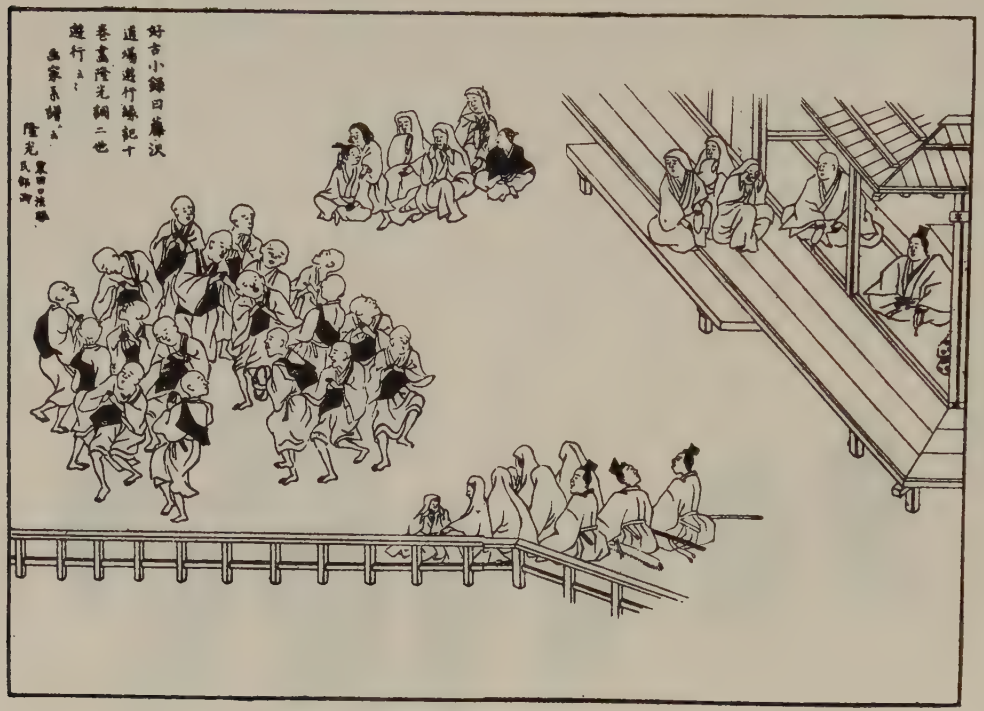
The evolution of these dances under the supervision of the priests was slow and gradual. Witnessing the dance, the audience was taught the mutability of life, the vanity of this earthly world and other religious truths.

This religious dance which probably originated in China, coming to Japan by way of Korea, has long been known in Japan, for entries concerning it are found in several old records. In the Muryōjukyō (無量壽經), (Sanskrit, Sukhavativyuha) a fundamental Sūtra of the Jōdoshū (淨土宗) and Shinshū (眞宗) (sects), there are found several references and in the "Sō Kōsōden" (宋高僧傳) [(Biography of Great Priests of the Sung Dynasty (960–1125)] (Vol. IV), it is mentioned that Daian (大安), a priest, struck a *hachi* or ceremonial

空也堂歡喜踊躍念佛圖

"Ecstasy of Joy" Nembutsu at Kūyadō

帝都紫雲山光勝寺極樂院法印眞仏



Ippen Shōnin Buddhist Invocation

copper bowl and made people chant the Namuamidabutsu and dance. The "Kairoku" (海錄) edited by Yamasaki Yoshinari (山崎美成), states that the songs sung with the dance number 800, but there must also be many others that have been composed since that book was written.

In Japan, the dance originated perhaps with Kūya Shōnin (空也上人) (Priest) who was born in Kyōto in the 3rd year of Engi (延喜) (903 A.D.) as the tradition says the second son of the Emperor Daigo (醍醐天皇). Another opinion is that he was the son of Prince Tsuneyasu (常康親王), son of Emperor Nimmei (仁明天皇), but in either case he was given the name of Kōshō (光勝).

Early in life he gave up all hope of succession to the throne and desiring to enter the priesthood, made a pilgrimage throughout Japan. While on these travels, he began his life of service by helping both men and horses who struggled with heavy loads, improving the roads, building bridges and digging wells for the use of travellers.

In the latter years of Engi he entered the priesthood as a shami (沙彌)—a young priest and took the name of Kūya. Again he started on a series of pilgrimages through the Goki (五畿) or five provinces near Kyōto going on to Shikoku, and the incidents which happened to him on these travels make a record of intense interest.

During these travels he received word of the death of his father, the Emperor and though he returned as quickly as possible the distance was great and it was on the 7th day service that he reached Kyōto. There was no time to be lost—not even for removing his straw sandals and so with them still on he went to the altar, burned incense and conducted the service.

This it is said was the origin of incense burning at funeral services in Japan and also for the fact that the priest who assists in the funeral service for the Emperor is allowed to wear his footgear.

Kūya continued his work of mercy, becoming so well known that poeple called him Ichi no Hijiri (市の聖) or Saint of the Street. In the fifth year of Tenryaku (天暦) (951 A.D.) during the reign of the Emperor Murakami (村上天皇), a fierce epidemic raged in Kyōto in which the dead were counted by the thousand and Saint Kūya to whom this temple is dedicated, sympathizing with the people, consulted the oracle of Gozu (牛頭) at Gion in Kyōto and by the words of this oracle began to carve an eleven-faced golden image of Kwannon about 10 feet high, which was carried on a cart about the city praying for the abatement of the disease. He also copied, using gold foil, the 600 books of the "Dai-hannyakyō" Sūtras (大若般經), in order to pray for the decline of the epidemic. This required thirteen years to finish and is now to be seen at Rokuharamitsuji (六波羅密寺), (the oldest temple in Kyōto) near Gojō bridge. He himself made a *chasen* of green bamboo and made tea for the Kwannon and afterwards for the sick people, who, it is related, were all cured. The Emperor hearing of this, was pleased and said that each year on the first three days of January he would prepare and present tea to this Kwannon, asking protection for his people drinking the tea even before the *toso* wine which is customarily drunk on New Year's day.

The people all followed the Emperor's example and since then it is said that if the tea is stirred by the *chasen* formerly possessed by the Saint, all evil will be driven out throughout the coming year. This is the origin of the *chasen* and

originally there were eight *hachitataki* families who made those *chasen* living in the vicinity of Kūyadō (空也堂), who were descendants of Sadamori mentioned in another part of this article. It must be said however that this is a legend only, for some authorities believe that in olden days these families made *sasara*, a kitchen utensil. During the Edo period, the making of *sasara*, which resembles the *chasen* in shape, was neglected and as these families were skilled in the use of bamboo they turned to the making of *chasen*, which, used formerly on New Year's day, was sold on December 31st. The *hachitataki* families, it might be said, were the ones who remained to look after the temple while St. Kūya and the other priests were on their religious tours. They lived more like ordinary folk than priests, earning their living by making bamboo articles. These *chasen*, it is said, are first presented to the Imperial Court and then distributed to people of the local parish of the temple. In the *chasen* made here there are 48 pieces of bamboo, corresponding to the 48 promises made by Amitābha for the welfare of the people. In ordinary years 12 *chasen* are presented to the Court and on leap year 13 *chasen* are offered. These are packed in the center of a straw bundle which is placed inside a chest with four legs and bearing the Imperial Chrysanthemum Crest. In return it has been the custom to present a certain sum of money in silver.

Kūya Shōnin returned to Kyōto in Tengyō (天慶) 1st year (938 A.D.) and while residing at Kuramayama (鞍馬山) in the hills north of Kyōto, used to hear the cry of a deer each night. He loved it because in the daytime it used to come near him, gradually becoming tame. Then one night he heard that familiar cry no more and on investigating

found that it had been killed by a hunter, Sadamori (定盛). Kūya talked long and earnestly with the hunter, who, remorseful because he had killed a living creature, not only agreed never to kill again but himself became a priest and a disciple of Kūya Shōnin, and it is sometimes said that this hunter, Taira-no-Sadamori (平定盛), was the originator of the Nembutsu Odori (念佛踊). Kūya Shōnin obtained the horn of the deer, using it as a decoration for his walking stick, pictures of which may be seen, and this horn is now preserved as a treasure of the temple. He also made a dress for himself with the skin.

Each year for 40 successive nights from November 13 to December 31, the *hachitataki* people traverse the streets of Sammaidō (三昧堂) in the outskirts of Kyōto, striking their bowls and gourds with bamboo sticks and chanting the *hachitataki nembutsu.* The robes of these priests are a little shorter than those of the priests of the Shin sect and their sash of white cotton is tied in front with a butterfly knot. On the side is the design of a heron's feather, which according to legend, originates from the crest of five herons on the paper umbrella seen in all pictures of Kūya Shōnin. They wear hoods or sometimes a *kasa* or braided bamboo hat, hand covers on their hands and Japanese gaiters, *tabi* or divided cotton socks, and straw sandals. On the left side of the waist hangs a gourd and in front of *hachi* or bowl. This they strike as they walk along chanting.

Kūyadō (temple) in Kyōto was built by Taira no Sadamori the former hunter previously mentioned, who enshrined St. Kūya's image and lived there without tonsuring, with his wife. Often he walked the streets chanting a Wasan (和讃) or Buddhist hymn of praise. The one chanted by Sadamori

was supposed to have been written by Kūya and called "Kūya Wasan." It is as follows:—

Mujō tachimachi kitarinaba
Tareka kono ku wo nogarubeki
Hanayaka narikeru yosooi mo
Sono na bakari zo nokorikeru
(If death knocks at the door
Who can escape this pain?
Appearance, however gorgeous,
Leaves nothing but name alone.)

Once while Kūya was walking and chanting along the streets of Kyōto he noticed that people were following him, also chanting in an ecstasy of joy. Asking who they were they replied that they were the seven Buddhas of the past and that they had come from the land of Buddha to help him. Thus it is said, was originated, the "Kangi-yūyaku-nembutsu" (歡喜踊躍念佛) ("Ecstasy of Joy" Nembutsu). Thereafter whenever Kūya Shōnin chanted, these seven Buddhas joined him and with Kūya Shōnin and Sadamori, nine in all, danced the Nembutsu Odori.

Another story about Kūya Shōnin relates how he interceded with the Emperor and saved the lives of 3700 followers of Taira-no-Masakado (平將門). He preached to them of his faith and they listening to his words, in an ecstasy of joy took off their metal helmets and struck them, chanting Namuamidabutsu. Thus as they scattered throughout the 14 provinces, the *hachitataki nembutsu* was also spread over the country.

At Kūyadō in Kyōto, Nembutsu Odori is danced every year on the 13th of November and also on the days of the Spring and Autumn Equinox.

In Tōkyō, Nembutsu Odori is performed at Asakusa Kannon Temple in Asakusa, at Genkūji temple (源空寺), Kiyoshimachō, Asakusa, and at Sōgenji temple (宗源寺), Inarimachi, Shitaya.

In these Tōkyō temples, old men and women on the nights of Jyūya (十夜) (Oct. 6–15th by the old calendar) dance from early evening until 2 in the morning.

Some three hundred years later, Ippen Shōnin according to the "Ippen Shōnin E Engi" (一遍上人繪緣起) (Pictorial Legend of Ippen Shōnin Vol. 11), at the year end of the second year of Kōan (弘安) (1279 A.D.) was reciting Sūtras at the house of a Samurai, Ōi Tarō (大井太郎), who lived at Tomono-shō (伴野庄), Saku-gun (佐久郡) in Shinano Province (信濃), when suddenly excited by the religious exercises he began to dance, reciting the Nembutsu. All present took up the wine vessel one by one and striking it loudly, prayed to Amida Buddha. The villagers, pleased by this, caused a gold *kei* (磬)—a Buddhistic ceremonial gong, shaped somewhat like the triangle used in a modern orchestra—to be made, and presented it to St. Ippen. This is said to be the origin of the Ippen Shōnin Nembutsu Odori. Since that time it has become the custom for the followers of the Jishū sect (時宗) originated by St. Ippen to dance, reciting the Nembutsu or singing Buddhist hymns, during certain ceremonies.

Another version of the origin of Nembutsu Odori is that a scholar priest in the Kingdom of Shiragi (新羅) (now Chōsen) named Gengyō (元曉), having written many famous books, left the priesthood to become a layman. Conceiving his idea from the skilful use of a gourd by an actor, he used songs from the Kegongyō Sūtra (華嚴經) and went from village to village singing these songs as he struck a gourd.

The Nembutsu Odori given at Emmadō (閻魔堂) (June 1-10th) on Sembon street, Kyōto is said to have been originated by St. Nyorin (如林上人) in the middle of the 13th century (Bun-ei period). In olden days whenever a funeral procession passed this temple it was the custom to strike the bell once and from this custom the dance originated. Though originating from reverence to the dead, this is danced in the spring in the cherry season and it is believed by some that this therefore has some connection with the Hanashizume no Matsuri (花鎮め祭) (Festival of driving away the spirits of illness at the time of the Falling of Cherry Flowers). It is also said to be a mass for prisoners who have been killed.

At the Taki-no-miya Shrine (瀧の宮神社) sacred to Sugawara Michizane (菅原道眞) at Takino-miya-mura, Ayauta-gun (綾歌郡), Kagawa Prefecture (香川縣) in Shikoku the Nembutsu Odori has been performed for many years. The 22 towns and villages in Ayauta and Nakatama (仲多摩郡) provinces are divided into four districts in each of which there is a company of performers—Nanjō-gumi (南條組), Shichikason-gumi (七箇村組), Sakamoto-gumi (坂元組) and Hōjō-gumi (北條組). These groups dance in the district in which they live.

When Sugawawa Michizane familiarly known as Kankō (菅公), so ably administered affairs as Lord of Sanuki, a long drought occurred after spring, not a single drop of rain fell. Men, cattle and crops alike suffered and although Kankō ordered both the temples and shrines to pray for rain, the drought still continued and the damage became increasingly serious.

Finally unable to bear the sight of suffering all about

him, he determined that even though it cost him his life, he would fast for seven days, and he climbed Mt. Shiroyama (城山). There on the mountain top, he fasted and prayed day after day until at last on the 7th day, the rain fell in torrents and continued incesantly for three days and three nights.

The peasants and all the people were wild with joy and visiting the mansion of their Lord, they were unable to restrain their happiness and danced with joy. This occurred on the 20th of July, and thus on this date by the old calendar each year, they continued to give this dance in gratefulness to the patronage of the deity of Takinomiya shrine.

Another legend relates that while Kankō resided in the Sanuki district, he admired the words of the Priest Kūchō of Takinomiya temple. Years later on Feb. 25th in the 3rd year of Engi, Kankō passed away in Chikushi (筑紫) (the present Kyūshū). His death was not known by the Priest Kūchō until July 11th of the next year, who then ordered all the priests to assemble and a Sembukyō Sūtra (千部經) to be read. He also ordered the priests to dance for the peace of the soul of Kankō. As this occurred just before the Bon Season, July 20th was chosen as the day on which the memory of Kankō should be observed. Thus it is said the Nembutsu Odori at Takinomiya was originated. In the 1st year of Tenryaku (天曆) (947 A.D.) the chief of the province, subscribed money to make it a ritualistic dance of the shrine and it has been continued ever since. This Nembutsu Odori at Takinomiya is also given today in praying for rain.

As the temple (Takinomiya) seems to be within the precincts of the shrine and as it is generally thought to be

sacrilegious to chant a Buddhist invocation before a Shrine, the text of the chant which formerly was given as "Namu-amidabutsu" was chanted to "Namu momi dōbai" which means "May the 'unhulled' rice be ten times as much."

This dance is performed in a circle and according to ancient records the participants are as follows:—

Ouchimono (who draw swords)	24	
Halberd-shaker (in armour)	2	
Ireha drum beater	1	
Tsuzumi (鼓)	2	
Shell-trumpteters	12	
Fue-players (not fixed)	20	(maximum)
Geji (下知), the head dancer	1	
Ushirotobi who dances at the order of the Geji	1	
Kane-uchi (鉦打) (striker)	2	
Nembutsu reciters (not fixed)	30	(maximum)
Koodori (子踊) (child dancer) (not fixed)	20	(„)
	115	

Besides these there were several banner bearers and servants of all work. To-day the company consists of 50–200 men.

At the present time the Geji, waving a large fan, dances, first chanting the words "Nappaidoya." This is followed by the Ko-odori or child's dance, performed by children of 11–13 years who with *hanagasa* (花笠) on their heads and wearing *hakama* (袴) tied with a cord (tasuki) beat drums and dance at a sign from the "Geji."

There are also those called "Nappaidō" who have *sugegasa* (菅笠) on their heads around which hang strips of

red and blue paper, and who wear black linen *haori.* They carry fans on the two sides of which are painted respectively the sun and the moon. Those who have a banner or gong are called namode. When these performers have ended, the Geji in a loud voice "Am-jo" (Our wish to under- stand be accomplished).

This performance is repeated five or seven times.

In the 2nd year of Tenryaku (天曆) (948 A.D.) in the shrine precincts (at Takinomiya), a Temmangū (天滿宮) shrine was founded and since that time the dance has been given in the grassy space in front of these shrines beginning in the early morning. The Takinomiya-odori given at present is said to have been postured by Hōnen Shōnin (法然上人) during the Kenkyū (建久) period (1190–98).

One of the patrons of Takinomiya-odori was Lord Matsudaira Yorishige (松平賴重公) who thought it unequalled throughout Japan and made it his duty to have it performed without fail. In the 1st year of Keian (慶安) (1648 A.D.) he carved a notice which is still preserved as a treasure of the Temmangū shrine.

At Shōhōji (正法寺) and at Kinkōji (金光寺) at Otagi (愛宕), the Nembutsu Odori of the Yugyō sect (遊行派) is given. At Saifukuji (西福寺), at Sakato (坂戶), Imbagun (印旛郡), Shimōsa (下總) in Chiba prefecture, Sakato Nembutsu (坂戶念佛) is performed. This is said to have been originated by St. Ryōei (良榮上人) about 1370 and is now given every 33rd year since his death as a part of a Dai Nembutsu (大念佛) ceremony.

At Shōno, Suzuka-gun in Mie prefecture (三重縣鈴鹿郡庄野), which was one of the 53 stages on the Tōkaidō, a Dai Nembutsu Odori is held each year. The origin is un-

certain, although according to legend it was commenced by a priest of that temple about the year 1764. This is danced on the night of the Bon—Sept. 1st, within the precincts of the temple. Many men and women, young and old, in disguise, with fans in their hands, form a circle and dance from sunset till morning. In the center of this circle, a man with a big drum suspended from his neck, another who plays the fue and a third who blows a shell trumpet, accompany the performers who dance as if in a trance.

Their song consists of ten main verses and some extra ones written in the form of "kazoe uta" (數へ歌) (Number song), the first syllable of the first word of each new verse beginning with the number, one–Hi(totsu), two–Fu(tatsu), three–Mi(ttsu), etc. The following is a sample verse.

Hitori umarete hitori yuku
Sate mo hakanaki ukiyo kana

Born alone and go alone
How helpless this world is!

This same style of Nembutsu Odori is also given at the Shakadō (釋迦堂) in the Shōryōji (清凉寺) (temple) at Saga (嵯峨), Kyōto formerly on February 15, now April 11, 13 and 15th. About fifteen boys between the ages of ten and fifteen, all costumed alike, each with a drum suspended from his neck in front, and with sleeves tied up with gay colored *tasuki* (cord) dance as they strike the drum and sing "Namu shaka muni." Their drum sticks are finely decorated. Besides the dancers, others play the flute or bells. This Odori at Saga is said to have been originated in 1443 A.D.

At Yakushidō on the top of the hill called Akaidake (赤井岳) at Iwaki-gun (石城郡) in Fukushima prefecture, a

"jangara nembutsu odori" is held on September 15 evening. The top of the hill is flat ground and in the daytime the Bon-odori is held, but at night about a thousand people dance, noisily striking *shō*.

In the Hokke sect (法華宗) established by Nichiren Shōnin (日蓮上人), the *daimoku* (na-mu-myō-hō-ren-ge-kyō) is used instead of nembutsu (na-mu-a-mi-da-bu-tsu) and the dance of this sect similar to the Nembutsu Odori is called "Daimoku Odori." Examples of "Daimoku Odori" are to be seen at Yūsenji (涌泉寺) (temple) at Matsugasaki (松ヶ崎) in the northern part of Kyōto and at Ichijōji (一乗寺) in Kawai village. The odori at Matsugasaki is said to have been originated by Nichizō (日像) who preaching to the villagers at Matsugasaki spoke with such eloquence that they danced with joy. Another record states that Nichizō preached to the Priest Jitsugen of Kanshiji at Matsugasaki before an audience of more than 470 people who all danced the Daimokuodori.

To-day on the nights of August 15 and 16, men and women, young and old, flock to this temple. There they make a large double circle, the men on the outside and the women inside. The men then dance slowly to the left and the women to the right.

Besides the nights in August, this is also given at certain religious occasions of the temple and the accompaniment consists of *taiko* (drum), *kane* and *tsuzumi*. At first the performers chanted only "daimoku" (later the "Hokke-wasan" (法華和讃) or Kishimojin-wasan" (鬼子母神和讃) was added). Kishimojin, in Sanscrit Hāritī, is mentioned in the Hokke Sūtra and a female deity, the patron deity of those who desire children or for the union of men and women.

Daimoku Odori is also given at Kominato, Awa, Chiba-ken, (千葉縣安房小湊) where the dancers also sing the Kazoe-uta or number song as they dance. In this Kazoe-uta composed by St. Nichiren, there are twenty verses each ending with Odaimoku or "Nam-myō-hō-ren-ge-kyō." As they sing they hold drums with a long handle, high above their heads, striking in accompaniment to their movements. The dancers wear long *juban* with towels round their heads. Tucking a fan in the bandage across the forehead, they also hold a fan in each hand. When the singing ends, they stand erect grasping each other's hands, then after a pause, they dance, gesturing with their fans. It is said that this Daimoku Odori spread to all parts of Japan and that the rhythm and the notes as well as the musical instruments differ now from those of ancient times. In Kyōto the chanting is done before and after the preacher mounts the platform to deliver his service.

At Hokekyō-ji (法華經寺) at Nakayama (中山) in Shimofusa Province this is called Nakayama-odori and is given each year from July to October to the accompaniment of a drum. On Sado (佐渡) Island, it is called Naga-daimoku or long daimoku and is given before and after the preaching as in Kyōto.

In Buddhism there are six depuration days (8th, 14th, 28th, 29th and the last day of the month) on which days, the Nembutsu is chanted to the accompaniment of bells and drums. This is termed *roku* (6) *sai* (depuration) and the ceremony, Rokusai Nembutsu or Kane Nembutsu is given by ths believers of Kūyadō, Kōbukuji and other temples in Kyōto. Originally this was performed by priests only then by both priests and laymen, later by laymen only but to-day it is

given by the young men of Kisshōin (吉祥院), Shimokyōku in Kyōto. When the young men of this district become of age to join the Young Men's Association of the city (age 15–35) they are taught the art and when they retire from the association they also cease to perform Kane Nembutsu.

For the first few years after joining, the young man serves as an apprentice or probationer doing such work as putting away the properties. Gradually they are taught to play the various instruments of which the following are used during the performance:—3 flutes; 6 bells or *kane*; 6 or 7 *surikane*; 6 or 7 small drums, called *pachi pachi daiko* from the sound *pachi pachi*; 4 or 5 *shishidaiko;* and the Dadaiko or *doro*, socalled because of its sound doro, doro, doro.

As a Buddhist ritual on August 13th, each year, these players visit every house which is termed "kanjin" (勸進), and the ceremony of visiting Rokujizō (六地藏) or Mibu temple is called "mono mōde" (物詣). On August 25th a service is held at Tennyodō, Kisshōin (吉祥院), at which they chant loudly and dance throughout the night. The beginning and finalé of this performance is called Shogyō Nembutsu (諸行念佛) whereas that in the middle is called Rangyō Nembutsu (亂行念佛), which to-day is the only form preserved.

There are five companies of Rokusai Nembutsu performers still at Kisshōin, Kyōto although in olden days besides those listed below there were also the Nishi-nakanishi-chō, Nitta and Shima companies in addition there are also three others who preserve some traces of Rokusai Nembutsu, namely:—Uzumasa (太秦), Sagano (嵯峨野) and Tanaka (田中). The five groups now remaining and their program of selections are:—

1. Tōjō Rokusai (東條六齋)
   - Kantan Yume no Makura (邯鄲夢の枕)
   - Shakkyō (石橋)
   - Sanrenbo (三戀慕)
   - Gion-bayashi (祇園囃子)
   - Yotsudaiko (四ツ太皷) (4 drums)
   - Tsuchigumo (土蜘蛛) (Earth Spider)
   - Ashida-ga-hara (芦田ヶ原) (Geographical name)
   - Yashima Dan-no-ura (八島壇之浦) (Dan-no-ura at Yashima)
   - Oshun Dembei (お俊傳兵衞) (Oshun and Dembei)
   - Tamagawa (玉川) (Geographical name)
   - Azuma Jishi (吾妻獅子)
   - Shishimai (獅子舞) (Lion dance)
2. Nanjō Rokusai (南條六齋)
   - Seisuiki (盛衰記) (Records of Rise and Fall)
   - Sarumawashi (猿廻し)
   - Adachi-ga-hara (安達ヶ原) (Geographical name)
   - Yotsudaiko
   - Tamagawa (Geographical name)
   - Sarashi (晒)
   - Gion bayashi
   - Iwami Jūtarō Kaibutsu-taiji (岩見重太郎怪物退治) (Iwami Jūtarō conquers a Monster)
   - Hane-karu (はねかる)
   - Shishi-daiko (獅子太鼓) (Lion drum)
   - Watōnai (和唐內) (man's name)
3. Saijō Rokusai (西條六齋)
   - Kongai (May be corrupted pronunciation of *Konkwai*) (狐噲)
   - Sarashi

Amaga-kawa (Milky way)、
Gion-bayashi
Yotsudaiko
Yorimitsu no Kumo-taiji (頼光の蜘蛛退治) (Yorimitsu conquers a Spider)
Sarumawashi
Yojirō-zaru (與次郎猿) (Yojirō Monkey)
Sanrenbo
Aomono-zukushi (青物づくし) (All kinds of vegetables)
Taiyō-reki (太陽暦) (Solar calendar)
Seme (せめ)
Shishidaiko
Shishimai

4. Ishihara Rokusai (石原六齋)
Uchidashi (打出し)
O-Han Chōemon (お半長右衞門) (O-Han and Chōemon)
Tetsuwa (鐵輪) (Iron ring)
Honjōshi (本調子、都名所) (Miyako meisho)
Tenaraiko (手習子)
Gion-bayashi
Teodori (手踊) (Dance with nothing in hand)
Yotsudaiko
Sarashi
Yorimitsu no Kumo-taiji
Musume Dōjōji (娘道成寺)
Tanuki no Hara-zutsumi (狸の腹鼓)
Azuma-jishi
Shishimai

5. Hōjō Rokusai (北條六齋)
Sugagaki (すががき)
Imose (妹背) (Couple-man and wife)

Hachirobei Sarashi (八郎兵衛晒)
Maizarashi (舞晒)
Zanzarazan (ザンザラザン)
Gion-bayashi
Saru-mawashi
Yotsudaiko
Tamagawa
Ashida-ga-hara
Nada Shiokumi (灘汐汲)
Mai Shakkyō (舞石橋)
Seisuiki
Shishidaiko
Shishimai

These Rokusai selections consist of posture dances or the *hayashi* (music) without the dance. Among the dances, *shishimai* or lion dance is the main selection. Another very interesting performance is that termed *yotsudaiko* in which one person performs with four drums and the rhythm and dexterity of the musician is reminiscent of modern western orchestra drummers. This rhythm and technique is also found in a selection given with the pachi pachi drums. In the *shishimai* two men take part, one acting as the head and front end while the other acts as the flank and tail. One of the features of the dances is the advance, retreat advance movement together with a swaying of the hips. It has been suggested that this movement, peculiar to many Japanese dances is due to the fact that in the festival processions, heavy banners or symbols were carried either on the shoulders or in the hands making possible a movement of the hips only.

Although it has been generally believed that Rokusai Nembutsu Odori was only to be found in Kyōto, it has recently been discovered that it was and is still performed at Hirano village at the foot of Mt. Fuji, on the East side of Lake Yamanaka.

There about the beginning of the 18th century came, Kōgaku Jōsai (光閣定西) to become the second husband of a widow who lived in the village. Unable to earn a living, he found a partnership with one Hada (羽田) and prayed for the sick in that and the adjoining villages. This is termed simply Rokusai, not Rokusai Nembutsu and later the partnership must have been extended to six people, for *roku* means six and it is traditional there that Rokusai must consist of six people.

The leader of the group is termed "Hōgen" (法眼) and the term of service for members is twenty years, half of them changing every ten years. Since the expenses are heavy, it is considered necessary that one be the son of a rich man in order to join and also one must be free from military service.

In former days, because of *rokusai*, there was no doctor at Hirano and though now there is one residing there, it is still the custom to ask the *rokusai* group to heal their ailments.

Rokusai is not a profession but may be termed service work. The fee, if the sick person recovers, is a quire of paper, whereas those who live outside the village pay a roll of cotton. So strenuous are the requirements and restrictions of *rokusai* that to-day young men try to avoid becoming members.

Among the Noh dramas there is one entitled "Hyakuman"

or one million, which deals with the Dai Nembutsu. This play is said to have been based upon a legend concerning Enkaku Shōnin (圓覺上人), one of the many said to have originated the Nembutsu Odori. Through his use of the Dai Nembutsu Odori is converting people to his faith, he is said to have been able to see again his mother, who had long been lost to him. Children when they witness this Odori are said to chant "haha mitta—haha mitta" (I saw mother—I saw mother), but this is a corruption of "haramitta" which is the phonetic transcription of "Pāramitā."

Mr. Yūkichi Kodera (小寺融吉) writes that in Japan some of these Nembutsu are classed as Kyōgen under the classification of "Bugaku performed in Buddhist temples."

The Buddhist Technique of Living

By Leonard A. Bullen
General Secretary of the Melbourne Buddhist Society

IN one respect at least, Buddhism is similar to most forms of human activity, it has the same ultimate aim, the same final purpose – the decrease of sorrow. For every time we lift a finger, every time we begin any undertaking or outlay effort on anything at all, our ultimate and final aim is always the same—the decrease of sorrow.

Sometimes of course we voluntarily take on some sort of pain; but we do so in order to avoid some other sort of pain. We willingly suffer some small amount of sorrow now in order to avoid some greater amount of sorrow in the future.

We suffer the pain of having a tooth pulled out because we know that this will save us from the greater pain of toothache. In other words we make an exchange between a lesser pain and a greater, or between the immediate and the remote.

But these are negative statements; in positive terms we can say that our final aim is the *increase of happiness* rather than the decrease of sorrow. We give up a lesser state of happiness with the object of gaining a greater; we givs up an immediate pleasure in the hope of gaining a remote pleasure.

But with all our striving, all our bargaining and exchanging, the result never seems to be better than fifty per cent sorrow and fifty per cent happiness. The total amount

of happiness never in the ordinary way seems to exceed the total amount of sorrow that comes into human experience. The average horse, the average frog, earthworm, or beetle is no worse off than is the human being; for though the less evolved animals have less capacity to enjoy, they are also less capable of suffering, and their experiences of pleasure and pain probably balance out in the same way—fifty per cent of one against fifty per cent of the other.

This of course is a pessimistic view and is certainly not Buddhism. In Buddhism the problem of sorrow is fully recognized – but only as the statement of the problem to be solved, only as the starting point.

Now the reason that we human beings, striving and bargaining for happiness for thousands of years, have generally failed in our attempts is because we have been working without a technique. A clever artist develops a technique of designing and painting; an efficient speaker studies various methods of interesting and gripping the attention of his audience. and so formulates his technique. Even a clever thief works by a technique—and when he is ultimately captured it is generally because the technique of his captor is more efficient than his own.

Yet while in different departments of life we recognize the value of techniques, too often we ignore the value of a *technique of living itself*, a technique based on a knowledge of the laws of the sorrows and joys of our own life.

Now in Buddhism, such a technique of living is formulated—a method that applied to everyday problems, a system that helps us to understand and adjust ourselves to all kinds of experiences. To begin with, Buddhism tells us that it is vain and useless to seek escape from the *occasions* of sorrow,

for the *occasions* for sorrow are a part of existence itself. It is sorrow itself from which we must find release; and sorrow itself exists *inside the mind* and not in the occasions for sorrow. Outside the individual mind sorrow has no existence; for its real cause is in the mind.

Thus if the cause of sorrow is in the individual mind, that is where the cure is to be found. For the cause of sorrow is the idea of a separated self, and the release from sorrow is in the destruction of this belief.

Revaluation

The first phase in the Buddhist technique of living is the process of revaluation; for a set of values that centres around the importance of the individual self, the self as a unit separated from the rest of life, can result in the long run only in sorrow, or at the very best in an equal mixture of sorrow and happiness. This old set of values must give place to another valuation, in which the things that concern the self lose their value; for *the release of the self from sorrow can be effected only by making it the least important of all aims.*

The craving to possess things, the desire to keep everything we possess just as we like it best—this causes sorrow, because loss is inevitable, and the processes of change are continually going on. In everything, in all life and all forms, the structure is undergoing unceasing change of some kind; for the processes of birth, maturity, and disintegration are characteristics of living things. The universe is not "being," it is continually "becoming," for nothing stays as it is; it is continually becoming something else. One thing alone

does not change—and that one unchanging thing is the very principle of change.

Nothing can be gained by kicking against the fact of the transiency of all forms. No one can alter the very nature of existence; nor is there any need to do so, for kicking against a thing is not the only way of attacking it and is also the most unlikely of conquering it.

In the Buddhist technique, the way to conquer the fact of the transiency of things is not to oppose it but to agree with it and accept it. For this is the world of disagreement; and *only by adding agreement to disagreement can it be neutralised and so conquered.* The movement of a thing can become stillness, it is said, if only we can move along with it.

This is what we mean when we state that the cure of sorrow is to be found where its cause is. It is in our own mind, in our own valuation of things and not in the external conditions, that the adjustment must take place. It is comparatively a waste of effort to attempt to adjust external conditions to our desires instead of adjusting our desires or valuations to the external conditions.

For the general scheme of life has no interest in anyone's personal wishes; the stars and the oceans are not likely to adjust themselves to your personal wishes or to mine; but it is possible for you and for me to adjust our wishes to the general scheme of things.

This, then, is the meaning of revaluation: instead of the old set of values in which we desire that the rest of the world should conform to our wishes, we adjust our set of values so that it ceases to conflict with things as they are, for this is more effective and yields more satisfying results in the long run. In any restriction or in any difficult en-

vironment there is something to learn; not only so, but it is during periods of stress that our main growth and development take place and our powers of true enjoyment are enhanced.

Revaluation is the initial phase in the Buddhist technique of living, but it also lasts for the rest of our life. Without revaluation, any form of discipline is of very little value—in fact, the main purpose of self-discipline is, from one point of view, to form new habits of thought and action, in line with new set of values. In this way revaluation is primary and self-discipline secondary to it.

Non-Attachment

The second phase or aspect of the Buddhist technique arised naturally out of the first. With the new valuation in which the desires of the self are progressively decreased in importance, a new concept of love arises. In normal human relationships love is measured by the amount of attachment and possessiveness present, and often by the amount of jealousy displayed.

Now when our love takes the form of an unreasoning attachment we lay ourselves open to sorrow. If the loved person goes away or rejects the display of love, offers coldness to our warmth, or plays games with our emotions, then we experience sorrow, a sense of loss or humiliation.

Love that brings sorrow is not and can never be love in any true sense—it is attachment. Love that desires is bondage; in fact a love that includes a desire is nothing more than the desire itself, and merely binds one's energies to the love-object. Love that is born of liking can never be free from the threat of loss.

In the old way of thinking love that is dissociated from attachment is unthinkable, but to the Buddhist mind love identified with attachment is equally unthinkable; for one is indrawing, the other outflowing—one is taking, the other giving.

To hold a possessive attitude towards anything brings a fear of loss, itself a form of sorrow, and a tense defensive attitude which continually threatens conflict with the rest of the world. Any desire may be thwarted at almost any time; or it may gain gratification, in which case the satisfaction is not usually permanent because too often it merely provides food for new desires. For the world as a whole knows only one way to act under the impulse of desire – to strive for its gratification rather than to control the desire and direct its energy along constructive channels.

A desire may be gratified, or it may fall away; *why strive for the one when the other may be equally satisfactory?* It seems we outlay a great deal of effort on unconstructive desires, when the same amount of energy spent on the conquering of desires would bring an enduring satisfaction. Somewhere it is said—very likely in one of the Upanishads —that a man seeking eternal happiness might obtain it by a hundredth part of the suffering which a foolish man endures in the pursuit of riches.

Self-Discipline

Having commenced the life-long process of revaluation, and having recognized the value of non-attachment, how shall these concepts become more than concepts, how shall they become part of our everyday living? For unless they actually become an integral part of daily experience, they

remain as concepts and so are merely extra burdens to carry about.

A self-imposed discipline offers a way of securing an enduring release from sorrow in exchange for a temporary restriction. Each one should formulate his own discipline in accordance with his special needs and his degree of understanding; for a discipline formulated by someone else, although useful up to a point, cannot be as constructive as a discipline that has been developed by oneself with an intelligent understanding of its purpose.

What, then, is the purpose of self-discipline? Its main object is to continually direct the interest away from personal or individual desires, so that the general activities are in line with the new valuation. This means the formation of new habits of action, since while old motives for action fall away and are replaced by new, there is a tendency nevertheless for unconstructive modes of activity to continue, largely because they have become habitual.

In disciplining the actions we are also to a certain extent disciplining the desires and the emotions. To take an example, let us consider that we are given to petty displays of irritability. In theory we no doubt realise that only a calm unruffled state of mind,— reflected in an equally calm and unruffled mode of reaction to all outside conditions— can really advance us along the path that leads to the destruction of sorrow. Yet it often seems that while our theoretical views are one thing, our behaviour is quite the opposite.

A helpful way of tackling such a problem is to devise a scale of minor penalties, and to impose a penalty on oneself whenever there is a failure in practical action to live

up to the ideals set by one's theoretical thinking. For example, maybe we smoke on the average six cigarettes a day: then we can say to ourself "Each time today we give the slightest display of annoyance or irritability, we smoke one less cigarette."

If the smoking habit happens to be a real problem, it is sometimes in that way possible to set it against, say, the habit of irritability; thus one habit helps to destroy the other. Once we begin to examine our everyday life we find many minor habits that need controlling, so that the practice of self-imposed penalties has ample scope.

Consider as a second illustration another trivial problem —that of getting out of bed in the mornings. On the surface it might appear that such minor difficulties as this have little bearing on the bigger issues of life—it might seem that in comparison with problems in which broken hearts and bereavements are involved, little everyday failings such as staying too long in bed in the mornings are of no significance.

Yet it is precisely by correcting these trivial everyday failings that we develop in ourselves the necessary strength of character whereby to face up to the more serious problems when they come. Without this training in smaller matters the bigger difficulties find us unprepared.

So in applying our system of self discipline to the problem of getting-up in the mornings, it is a good plan to fix a definite regular time for rising, and to stipulate to ourself a certain penalty for each minute we are late. We might say, for instance, that for every five minutes delay we must go short of one cigarette during the day; or we could deprive ourself of sugar in our tea to the extent of one spoonful for every two minutes we are late in rising.

Naturally, the factors that we set out to correct will depend upon our own particular failings; and in a similar way the penalties we impose on ourself will be regulated by our particular likes and dislikes. If we are not given to cigarette smoking, and if we do not drink tea with sugar in it, then we can readily enough find some other means of disciplining our habits. The main point to be stressed is that our *trivial* failings provide us with plenty of material for self-discipline — and not only so, but they also strengthen our character so that we can to some extent neutralise the effect of the big sorrows and the big disappointments when they come.

A final word in relation to self discipline: if we are backward in disciplining ourself, the world is ready and willing to take over the work for us. If we are unwilling to give up a thing, there is always an overhanging threat that will be snatched away from us — and it hurts a lot less to give it up than to have it forcibly pulled out of our grasp. So our desires will be disciplined sooner or later — and it is for us to decide whether we undertake the work of our own accord, or whether we leave it to the external forces in the world to do it for us.

The Co-Ordinated Life

Now in this article on the Buddhist technique of living we have failed to mention meditation, the law of Karma, or rebirth; and this might seem strange, seeing that they are such integral parts of the Buddhist doctrine and its practice. Why is this? Well, it is because we have endeavoured to stress those aspects of experience that occupy the greater part of our everyday life — since for most of us our lives

are made up largely of working for our living, adjusting our life to the demands of those about us, and generally taking part in affairs that we would inwardly prefer to put aside for the contemplative life.

And because our lives are in so many cases made up of a series of events which *on the surface* seem to be far removed from what we are sometimes smugly pleased to call "the higher life," we can find much broader fields for the application of Buddhist principles in this everyday life, instead of waiting for the time to come when we can leave the outer world for the contemplative life.

It is in everyday experiences that the factors of revaluation, non-attachment, and self-discipline mainly apply. Things being as they are, it is therefore in a complete co-ordination between the mundane and the idealistic, between the failures of everyday experience and the final objective of the Buddhist life, that the Buddhist technique of living can become complete.

The co-ordination is absolutely necessary: in the mundane life the Buddhist ideals apply most of all: and in the daily failures and successes the final aim of Buddhism, the destruction of sorrow, can be approached. The Buddhist technique is not a recipe book with a separate recipe for every situation that might arise. It is more like an algebra book that teaches us the laws of algebra, and from these laws we are enabled to work out the various equations that confront us.

This technique is not a book of answers with an answer to every problem individually; but it teaches us certain laws of living, it gives us the key to the problem of sorrow. Our success is in proportion to our understanding of these laws -- and our application of them.

Buddhism in New Zealand

By W. E. Barnard, M.P.
Speaker, House of Representatives, Wellington, New Zealand

THE President of the International Buddhist Society at Tōkyō Dr. Inouye, has written me a most friendly letter in which he asks for information as to what has been done here in "promoting Buddhist knowledge and interest among (New Zealand) people." In this country Buddhism is scarcely known. The Theosophical Society is established here in the larger centres of population, and some slight knowledge and understanding of Buddhism has filtered down through this society. On several occasions I have given public addresses on Buddhism under the auspices of the Theosophical Society. Apart, however, from this, a small group of people known as the Buddhist Study Circle has, in my own town of Napier, for seven or eight years past pursued the study of the Dharma under various aspects, including more recently an enquiry into the philosophy of Zen. This tiny group is, I think, the only body in New Zealand which is specifically devoted to the study of Buddhism.

Just five years ago I was privileged to visit Japan, where I met Dr. D. T. Suzuki, his wife, the Rev. Sohaku Ogata and other exponents of Buddhism. I still recall with pleasure an all too brief visit to Dr. Suzuki at the monastery near Kamakura—his benignity and gentle courtesy to a foreign enquirer from the South Pacific. Indeed, as the venerable doctor talked, I realized more vividly than before the supra-national scope and power of the ancient teaching—not

specifically Indian, Chinese, Japanese, or even Asiatic, but world-wide, as in fact the Buddha intended it to be. The differences of race and mental background disappeared as I listened to the doctor. We were simply two men gravely concerned about the Dharma which indeed is meant to inspire and illuminate all men, whatever their race or language. It is hardly necessary to stress this point to the members of a Buddhist Society which includes "International" in its title.

I remember a most interesting conversation one evening in the Imperial Hotel with a Japanese member of parliament who was also a Buddhist. In the course of it I ventured to raise the question as to the attitude of a confirmed Buddhist who found the policy or administration of his country at variance with his principles or convictions. The reply was that he could not imagine a situation in which a conflict could arise between the policy of his country and the Dharma of Buddhism. Perhaps it was an awkward question for a foreigner to put and the reply merely a conventional or defensive one. However this may be, it is highly important to recognize that the Dharma is a way of salvation or enlightenment for all men; that it knows not Englishmen or Germans, or Chinese or Japanese, but simply human beings. To seek to nationalise the Dharma is to do it a rank disservice, and to act contrary to the mind and heart of the great Sakyamuni who enjoyed his disciples to "go....for the benefit of the many, for the welfare of mankind, out of compassion for the world" (Fo-Sho-Hing-Tsan-King). And was it not a famous Japanese who in a moment of inspiration predicted a time, "When every phase of our mind shall be in accord with the mind of Buddha,.....then there

will not be even one particle of dust that does not enter into Buddhahood" (Engako-Sho).

At the same time I am not unmindful of the noble contributions which have been made by individuals to the evolution of Buddhist thought and practice, or the moral and spiritual impetus they have succeeded in giving, in the particular countries in which they lived and of which they were citizens. I recall in China Hsuan-tsang, and in Japan the names of Hōnen, Shinran and Nichiren—all three roughly contemporary. The 12th century of the Christian era was a remarkable period of moral and spiritual outpouring and advancement in the life of Japan, and the effects of the example and teaching of these great saints of Buddhism are still active today.

The more I study the history of Buddhist thought and development, the more I am impressed with the solidarity of the human family, and with some personal kinship in spirit and endeavour with men who lived centuries ago, of strange races and of languages unknown to me. After all, the issues which divide us as nationals—issues which bulk for the time being as large and important—are over the ages of little consequences in comparison with the common needs, aims, ideals—and even the sins or ignorances—which permanently unite us together. The Buddha and the Dharma steadfastly rebuke our divisions and our conflicts. Your country is at war. So is mine. If men would, individually and nationally, give full effect to the ancient Buddhist truth, "Though a man conquer a thousand men in battle, a greater conqueror still is he who conquers himself," would there be a place at all for war? With the passage of time, the struggles and aspirations of thousands of earnest men and women

have expanded and glorified the old Indian teaching known as Buddhism. It has linked together in striking ways the diverse races of Asia. May it prove the means of bringing about understanding and sympathy between the peoples of Asia and other continents. It seems to me that there is a duty on us all so to use it that we may forge bonds which "though light as air are as strong as links of iron" between the races of Asia and those of Europe and America—of Australia and New Zealand. This I feel will be the cordial hope of members of the International Buddhist Society as it is of the writer.

Life of St. Nichiren

By Miss Tamako Inouye
Secretary of the Risshō Girls' Club, Courier, Seattle

IF Japan ever produced a prophet or a religious man of prophetic zeal, Nichiren was the man. He stands almost a unique figure in the history of Buddhism, not only because of his persistence through hardship and persecution, but for his unshaken conviction that he himself was the messenger of Buddha, and his confidence in the future of his religion and country.

He lived at a time when there was religious corruption and political degeneration abounding in Japan. Coming at a period demanding much reform, Nichiren passed his life of 60 years in combating the prejudices of the age and in giving warnings of political and religious importance to the authorities and the people.

Nichiren was born in 1222 on the seacoast of the south-eastern corner of Japan, a son of a fisherman. When he was 11 years old, following a practice common in those days, his parents sent him to a monastery on the hill known as Kiyozumi. He was ordained as a monk when he was 15 years old. Even as a boy novice, searching scepticism grew in his mind as to the true essence of Buddhism.

He kept pondering alone on this question while he studied at Kamakura, and later at the greatest center of Buddhist learning and discipline.

His research extended to many forms of Buddhism, and even to Shintō and Confucianism, and finally fierce internal

struggles, wide study and prolonged thought brought this sincere seeker after truth to the conviction that the essence of the Buddhist religion—nay, of human life—is not manifold.

Finds Truth at Last

Nichiren found his unique truth in the scripture, "The Lotus of the Wonderful Truth," the book in which the Lord Buddha had revealed his real entity. His firm belief was that this scripture was the only perfect culmination of Buddhist truth, and that all other branches of Buddhism were untrue to Buddha.

> Even as he had been a great doubter, he became a great believer in his convictions, and persecutions and hardships which he had to suffer did not prevail against his conviction that he was right. He also felt that he was the one person chosen to spread this truth.

The young monk, now no longer a seeker but a reformer, returned from Hiei to his former monastery on Kiyozumi. He retired for seven days into a nearby forest and there engaged himself in fervent prayer.

Gets His Revelation

Finally, one night he climbed a hill which commanded an unobstructed view of the Pacific and waited for the dawn. Just as the sun appeared over the waters, he proclaimed in a loud voice, "Namu Myōhō-renge-kyō" or "Adoration be to the Lotus of the Wonderful Truth."

Then on the same day he made his first public proclamation before his former masters and fellow monks, preaching his new doctrine and denouncing the prevailing forms of Buddhism. Such radicalism was bound to cause much

indignation and protest, and not only was he called mad but he was expelled from his monastery.

The subsequent years of this prophet were spent in making missionary journeys and in preaching to the masses in the parks and streets.

He also wrote an essay entitled "Risshō Ankoku Ron" which means an essay on "The Establishment of Righteousness and the Safeguarding of the Country," and presented it to the Shōgun's government.

In it he did not hesitate to point out the degeneracy of the people and foolishness of the rulers. He also prophesied disastrous calamities, especially a foreign invasion and a rebellion, if the nation did not turn to the true way at once.

Seer Finally Banished

Because of his preachings and essays, Nichiren met many hardships and persecutions. In 1261 he was banished to Izu where he stayed for two years, but even during this time he made many converts.

Soon after his return from Izu, in 1271, he was tried for high treason and was condemned to death, but at the execution grounds at Tatsu-no-kuchi his life was saved through a miraculous act. Nevertheless, he was exiled to the Island of Sado.

His followers tried to have him recalled, but Nichiren discouraged such plans saying that the perils and sufferings heaped upon him were necessary as a means of strengthening the evidence of his mission. At the same time he was awaiting the possible repentance of the government.

Predictions Come True

Many events followed in fulfilment of Nichiren's predictions. The Mongol envoys began to make repeated visits to Japan. There was internal strife in the Hōjō family, which even ended in a fratricide. Finally some officials showed readiness to yield to Nichiren's propaganda, and he was recalled. He seized this chance to renew his warnings and remonstrances as aggressive as ever. The government offered him comprises but he would not accept them.

In 1274 Nichiren entered a voluntary exile in the mountain of Minobu. There he remained eight years and dwelt on the ideals of his mission. In other words, he remained a prophet to the last moment.

Then he was overtaken by illness and was not able to recover. He left Minobu for the Hitachi Hot Springs, but on his way he had to stop at Ikegami on account of his serious condition.

On his last day, his disciples and followers flocked to his bedside, where the master assigned them tasks to be carried out after his death. When everything had been prepared, Nichiren passed away on October 13, 1282.

Book Review

History of Buddhist Art in Japan

Published by the International Buddhist Society,
(No. 10, Kitashinmonzen-cho. Azabu-ku, Tokyo, Japan)
pp. 95, 87 full-page illustrations, Price ¥ 12.00

BUDDHIST art laid the foundation of the fine arts of Japan just as Budhism has so much influenced the thought and life of the people for more than twelve centuries. It is therefore of much importance to know something of Buddhism and Buddhist art in order to understand and appreciate the thought and particularly the arts of the Japanese people.

Buddhist art, however, can only be fully appreciated when its development as well as influence on the people's life is understood. In a word, the history of Buddhist art in Japan is the history of the cultural development of the country, as the influence of Buddhism on Japan is twofold, on culture and arts.

The International Buddhist Society, under the direction of Dr. Tetsujiro Inouye, its president, has undertaken the compilation and publication of this volume for the specific object of explaining briefly not only the progress of Buddhist art in the country, but also its cultural and artistic development as shown in Buddhist sculpture, painting, architecture, and utensils.

The outstanding feature of the volume is its numerous and well printed illustrations. It may be called a book of photographs with full explanations. Every masterpiece or every prominent feature of art is illustrated by photographs

so that the readers of the text can obtain proper appreciation of its characteristic features and significance. By looking over those illustrations one can readily see how and in what direction sculptures, paintings, architecture and temple utensils developed under the influence of great artists of respective periods. As mentioned before, these changes do affect the the art objects themselves, but more particularly the thought and culture of the people. Art is nothing but the expression of the inner craving of the human heart.

The compilation of the volume was entrusted to the hands of two prominent authorities. The first part dealing with sculpture, painting and handicraft was prepared by Mr. Noboru Kumagaya of the Tokyo Institute of Fine Arts, and the second part dealing with Buddhist architecture by Mr. Minoru Ooka of the Education Ministry. Under the direction of Dr. Inouye, these two experts have covered their respective fields with thoroughness and painstaking care, to give a concrete and concise historical review of the progress of such Buddhist art,

It was the coming of Buddhism that stimulated the artistic nature of the people, and in the Asuka period (552–645) it had already made phenomenal progress. The relics of this period are still preserved in the Horyuji Temple, near Nara, and among others there stands the image that was installed there at its founding in 607. The characteristics of these early Buddhist statues are slender bodies, intellectual facial expression, and symbolical execution. Later the tone of sculpture became softer, bodies rounded and touches finer.

Then in the Hakuho (645–710) and the Tenpyo periods (710–794), the realistic tendency became evident and the expression became freer. Particularly much progress was shown

in technical execution and the variety of material used. At first in making sculpture these were mainly gold, copper and wood, but dry lacquer, plaster and stone came to be used. As for bronze work, the lotus petal on the pedestal of the Daibutsu, Nara, is the oldest.

Later in the Jyogan Period (794–897) independent Japanese culture and art technique greatly developed, while it is true that the Tang dynasty civilization of China quite influenced Japanese arts. With the rise of the pure Japanese sects of Buddhism, the Buddhist art also underwent noticeable change in its characteristics.

Then in the Fujiwara period (897–1185) and the Kamakura period (1185–1392). Sculpture and particularly wood carving made a signal change with the appearance of many great master artists, such as Unkei, Kwaikei, Jokei, Koben and others. In this period the realistic tendency reached its height, and at the same time, the arts of sculpture thus developed entered many other fields than the original work of making Buddhist images, thus laying the foundation of the various arts of wood carving, metal work and so forth, which later became highly developed.

Buddhist painting is as old as sculpture, but the early specimens are not preserved. The Horyuji temple possesses some relics of paintings of the early periods. The fresco of the Horyuji Temple shows that a high technical standard was already attained in the expression of forms. Then it began to possess instructive and meditative features.

It was in the Fujiwara period (897–1086) that masterpieces of Japanese Buddhist pictures were produced. Pictures of the latter Fujiwara period came to be drawn in the delicate lines, and with gorgeous colours, using much gold. The

picture of the Fugen Bosatsu, now at the Tokyo Imperial Museum, is representative of the highly developed Buddhist painting of the period. There were also made many pictures of noted priests which laid the foundation of the future art of portrait painting.

In the Kamakura period (1185–1392) further improvement was seen, and there appeared the backgrounds of Japanese landscapes and objects, the whole technique becoming more realistic. The painting of scroll pictures made notable progress in technique, composition and manner of execution.

The progress of Buddhist sculpture and painting also stimulated the advance of various handicraft-making arts. Metal, lacquer, textile and other works were much influenced by Buddhism, and to meet the needs of temples and others there came to be produced exquisite works of arts.

The progress of Buddhist architecture is divided into four periods. In the first period, the architecture of China was mainly introduced for building large temples. In the second period (974–1185) the architecture began to be influenced by Japanese originality. In the third period (1185–1568) a new Chinese influence was introduced and with it an eclectic style was produced. The fourth periods covers the years from 1568 to 1868 or the Meiji Restoration, and the architecture of this period shows a distinct type of its own, and the changed social system also brought a new free style to the Buddhist architecture.

The volume has an excellently compiled index to enable readers to make required references to the text and illustrations.

Buddhist art is too large a subject to be covered by any one book, but the present volume under review is recom-

mended to all students of Japanese arts, Buddhism and general culture, as it gives a very concise and well-balanced review of the historical development of the art ane also explains the relation between the social and administrative systems of the respective periods with the history of Buddhism and its arts.

(*By Mock Joya*)

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